

FESTIVAL

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his festival is dedicated to the memory of
my parents, Cesare and Beatrice Balestreri Archer and
to that of my sister Carolyn.

Violet Archer

The Violet Archer Festival
October 18 - 20, 1985
The Maclab Theatre
at the Citadel

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Programme; City of Edmonton; The Alberta Foundation for the
Performing Arts and the Western Canada Lottery (Alberta
Division).

Friday, October 18

1. Celebration

The Foothills Brass

2. A Sprig of Flowers

David Astor, tenor

Jonathan G. Bayley, flute

Michael Massey, piano

I. Song of Great Virtue

II. A Sprig of Flowers

III. I'm Smooth, I'm Ripe

IV. I'm a Hunter

3. Sonatina for Oboe and Piano

Paul Schieman, oboe,

Alexandra Munn, piano

I. Allegretto Moderato

II. Andantino Piacevole

III. Allegretto Leggiero

4. Sonata for Solo Cello

Shauna Rolston, cello

I. Andante con moto, energico

II. Largo espressivo e calmo

III. Improvisation, Largo molto e con rubato,
Allegretto, ritmico e capriccioso

INTERMISSION

5. Sonata for Alto Saxophone and Piano

Jeremy Brown, saxophone

Alexandra Munn, piano

I. Preamble

II. Interlude

III. Valsette

IV. Rondo

6. Caleidoscopio (Kaleidoscope)

Leslie Allison, soprano

Michael Massey, piano

I. Il Sole (The Sun)

II. Valzer-Musette (Waltz-Musette)

III. Casetta Cantoniera (Roadman's Bower)

IV. Pulviscolo (Efflorescence)

7. Sonatina for Bassoon and Piano

George Zukerman, bassoon

Michael Massey, piano

I. Allegretto espressivo

II. Interlude

III. Allegretto scherzoso

8. Divertimento for Brass Quintet

The Foothills Brass

I. Promenade

II. Contemplation

III. Paean

IV. Interlude

V. Rondino

1. Celebration

Celebration was commissioned by Alberta College to mark the opening of the College's rehearsal and performance facility, Buchanan Hall. Composed in August, 1983, the piece was premiered at the official opening of the Hall on November 16, 1983.

Celebration, composed to mark a special event with dignity and joy, is an entirely appropriate choice to open the first concert of the Violet Archer Festival.

2. A Sprig of Flowers

A Sprig of Flowers, composed in 1979 and premiered that year by the present ensemble, is a setting of four Chinese poems by Kuan Han-ch'ing (1220-1300) in English translations by Jerome P. Seaton. Colorful, dramatic, and often humorous, these poems reflect the thoughts of a cultivated, diversely-talented man who greatly enjoys the pleasure of life.

There is nothing introspective about this music, for *A Sprig of Flowers* aims solely to project the charm and humor of each poem. These songs are true chamber music, as all three performers are evenly balanced in importance. In fact, the composer has referred to this song cycle as "a small operatic scenario."

Texts are used courtesy of Doubleday and Co. Inc., New York

3. Sonatina for Oboe and Piano

After completing her virtuosic *Sonata for Oboe*, the composer felt the need to write for oboe that was more accessible to the performer and listener. This *Sonatina for Oboe* is the result.

The sonatina's easygoing opening movement is followed by a movement inspired by the graceful rhythms of the siciliano, an Italian folk dance. The lively third movement, featuring a contrasting lyrical middle section, completes this light-hearted piece.

The *Sonatina for Oboe* was composed in 1976 and premiered in the spring of 1980 at the Royal Conservatory of Music at Toronto, by Harry Sargus, oboe, and Nancy Antonacci, piano. This program was broadcast on the CBC Radio network.

4. Sonata for Solo Cello

The Sonata for Solo Cello was commissioned by Shauna Rolston and was composed for her in May, 1981. Ms. Rolston gave the sonata its world premiere on July 9, 1982 at the Banff Festival of the Arts and its European premiere on August 26, 1982 at the International Festival of Music and Architecture in the city of Laquila, Italy.

The first nine bars of the sonata contain the material from which the rest of the piece evolves. In this evolution, the work portrays many moods as the composer explores the cello's wide expressive range. The first movement is rhythmically varied, each variation evoking a different emotion. The second is slow and somewhat introspective. The third movement begins with a broad and impassioned introduction which is followed by a brisk and capricious conclusion.

5. Sonata for Alto Saxophone and Piano

In this work, the composer has aimed to explore the different qualities and colors of the saxophone's sound over the instrument's wide range. Using the piano as an equal partner in the composition. The "Preamble", cast in a modified sonata form, is in a relaxed mood, yet still offers the soloist scope for virtuosity. The entire piece develops from the opening motif of this movement. The melodious "Interlude" written in three sections, shows the influence of the blues. The "Valse", structured as a minuet and trio offer the old masters, the composer has describes as a "breezy little waltz". The "Rondo" brings the piece to a brisk, rhythmic, and playful conclusion.

The *Sonata for Alto Saxophone and Piano* was commissioned by Paul Brodie through the CBC in 1971, and premiered in 1972 by Eugene Rousseau at the World Saxophone Congress in Toronto. It has since become one of the composer's most popular chamber works.

6. Kaleidoscopio (Kaleidoscope)

Kaleidoscopio is a song cycle on four poems by the Italian poet Gisella Azzi, who is a first cousin to the composer. All four poems are from the collection "I fiori nel bicchiere" (The Flower in the Glass). The songs were composed in January, 1981, and premiered by Elsie Hepburn in February 1981 with pianist Jane O'Dea.

These poems were chosen for their vivid color and their description of brief, intense visions of the everyday world around the poet. Each verse, says the composer, is a "a little picture".

Kaleidoscope (Caleidoscopio)

Original Italian by: Gisella Azzi

English translation by: Violet Archer

I The Sun (Il sole)

I descend the hill in the sunset, I behold scarlet flames, not trees, and the houses down below are madly ablaze: each window a miniature pyre (lively gnome-like glances!) and the roofs are scattered blazing red embers.

My footsteps move in the sun and I feel enveloped in an amber eiderdown. The whole world is golden.

II Waltz-Musette (Valzer-Musette)

The sun does not shine in the lane but slides above on the roofs and splendidly inflames the turrets on the roofs, stains with carmine clothes on lines, slinks on sombre gables (gossamer film of gold and scarlet), odd red chimneys,

The roof-tiles project dancing gestures, and russet with envy are yawning in silent jest, the sun does not shine in the lane but slides up high and lights the ash tree at the end of the way.

III Roadman's Bower (Casetta Cantoniera)

She smiled at me and in an instant disappeared waving honeysuckle, petunias, sunflowers - a wild salutation -

On her little face (her eyebrows green blue shoots of festive vines) has been lowered a long, evanescent, ethereal veil of poplars.

IV Efflorescence (Pulviscolo)

Whirling ballet dancers wearing yellow tutus, dash forward delirious with joy in a close file, on the floor of the empty attic. They dance in feather-light slippers intertwining with ecstatic motion in a beatific round dance.

They pause, a golden contrast to the gray stone floor.

Birds applaud madly at the small open window, they have arrived for April's great festival.

Text used courtesy of Casa Editrice Pietro, Cairolì, Como, Italy

7. Sonatina for Bassoon and Piano

This work was commissioned by the Canadian Music

Competitions in 1978 for use as a test piece for the finalists. It

was given its world public premiere by Mr. Zukerman in

February, 1979 at Canada House in London, England. Mr.

Zukerman included this sonatina in his concert tour of England that season.

The beginning movement is in two sections; the first is sportive and the second lyric, which closes with a brief reference to the opening material to round it off. The "Interlude", marked *Largo espressivo*, is declamatory in mood and through-composed in form. In this movement, the bassoon is given pre-eminence over the piano. The final vigorous movement is divided into three sections with a coda.

Throughout this work, the composer has sought to bring out the expressive and flexible possibilities of the bassoon's wide range.

8. Divertimento for Brass Quintet

The Divertimento for Brass Quintet was commissioned by the Montreal Brass Quintet in 1963 and premiered that year as part of Montreal's Sarah Fischer Concert Series.

The "Promenade" opens the work with a through-composed exploration of the ranges and capabilities of the brass instruments. The following movement, "Contemplation", is more introspective, and features the instruments as solo voices. The joyous "Paean", with its antiphonal statements, serves as a bridge between the second and fourth movements. This fourth movement is a light, cheeky waltz, using only the second trumpet and the tuba. The work ends with a small rondo, its opening material returning throughout the movement as a refrain. This "Rondino" builds to a brilliant ending.

*This concert is sponsored by
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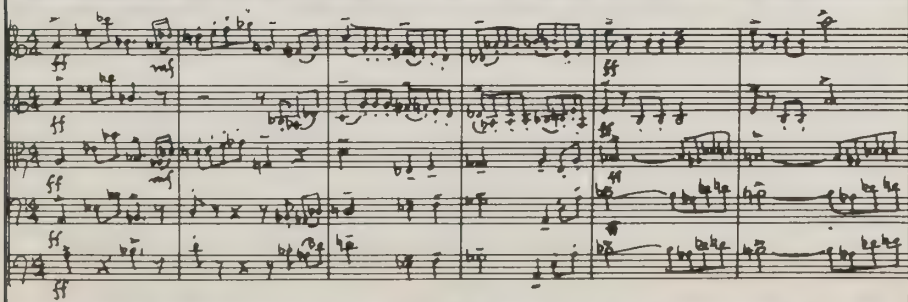
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Fantasia

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Athabasca University

Saturday, October 19

Opera - The Meal

*Lary Benson**, tenor

*John Mitchell**, baritone

Violet Archer Festival Orchestra

William Shookhoff, conductor

Rowland Holt-Wilson, stage director

John Madill, designer

Sylvia Shadick-Taylor, rehearsal pianist

Introduction

The first frantic push of the war has failed. Stalemate has been reached. Yet to compromise now is unthinkable; national pride and honour demand that the fallen be avenged; total capitulation of the enemy is the only morally acceptable conclusion. In the endless bitter slog that follows, the reason for it all--insignificant in the first place--is completely forgotten, and the terrible slaughter, the utter waste lose altogether the little purpose they once had.

The Meal is set in such a time. It is night, and the scene has the peace of death; for war, having gathered up its harvest, has moved elsewhere. Two survivors from opposing sides come upon each other unexpectedly. Nothing but chance prevents murder at the moment of meeting. The moment passes though, and together they prepare and eat a meal. What they learn during the course of the night, is the subject of this opera.

Inevitably the dawn breaks. The two, changed men, can do no other than don once more their uniforms, go their separate ways and become "enemies". The momentum of the war is too great and by not one jot can they alter its course. The march of political and military folly must continue unchecked; "victory" must be achieved; those who come after must reap its bitter fruit.

Rowland Holt-Wilson

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Violet Archer Festival Orchestra

Violin I	Oboe
<i>James Keene</i>	<i>Donald Hyder</i>
<i>Broderick Olson</i>	
<i>Tom Johnson</i>	Clarinet
<i>Mary Harangozo Cockell</i>	<i>Dennis Prime</i>
<i>Dolores Vann</i>	
<i>Neria Mayer</i>	
Violin II	Bassoon
<i>Stephen Bryant</i>	<i>William Harrison</i>
<i>Siludette O'Connor</i>	
<i>Hugh Davies</i>	Horn
<i>Richard Caldwell</i>	<i>David Hoyt</i>
Viola	Trumpet
<i>Nick Pulos</i>	<i>Alvin Lowrey</i>
<i>Evan Verchomin</i>	
<i>George Andrix</i>	Trombone
<i>Susan Ekholm</i>	<i>John McPherson</i>
Cello	Tympani
<i>Colin Ryan</i>	<i>Barry Nemish</i>
<i>Timothy Khaner</i>	
Bass	Percussion
<i>Jan Urke</i>	<i>Brian Jones</i>
	<i>John McCormick</i>
Flute	Piano/Celeste
<i>Shelley Younge</i>	<i>Michael Massey</i>

Programme Credits

Stage Manager - *Stephen M. Grasset*

Asst. Stage Manager - *Marilyn Lindsay*

Props & Costumes - *Viola Park*

Lighting Assistant - *Kenneth Rempel*

Set Construction - *Bruce MacPherson, Kenneth Rempel*

Acknowledgements - *Grant MacEwan Community College*
Theatre Production Program

For the Citadel Theatre

Stage Carpenter - *Wes Jenkins*

Electrician - *Warren Bertholet*

Sunday, October 20

1. Sinfonia

St. Cecilia Orchestra

Malcolm Forsyth, conductor

I. Andante con moto energico

II. Larghetto espressivo

III. Allegro giocoso

2. Fantasia Concertante

St. Cecilia Orchestra

Maureen Crotty, flute

Marla McCready, oboe

John Mahon, clarinet

(Alumni of U. of A. and

St. Cecilia Orchestra)

Malcolm Forsyth, conductor

3. Green Jade

Harold Wiens, baritone

Jonathan G. Bayley, flute

Jane O'Dea, piano

I. Willows

II. Lantern Festival

III. Plum Blossoms

INTERMISSION

4. Reflections

University of Alberta Madrigal Singers

Leonard Ratzlaff, conductor

I. Snow Marks on City Grass

II. High on a Prairie Plateau

5. Cantata Sacra

University of Alberta Madrigal Singers

Elsie Hepburn, soprano

Merla Aikman, mezzo soprano

David Astor, tenor

Harold Wiens, baritone

Alan Ord, bass

- I. Praeludium (Deo Gratias)
- II. The Annunciation (Interludium; Ave Maria)
- III. The Nativity (Christe qui lux es et dies)
- IV. The Passion (Interludium, Planctus Crucis, and Crucifixus)
- V. The Resurrection and Ascension (Gloria tibi Domine)

1. Sinfonia

Neo-classic in spirit, the good-humored *Sinfonia* recalls the past both through its rhythmic motifs and its use of traditional forms.

The first movement is cast in sonata form and features many solos for the wind instruments. Expressive and songful, the second movement opens with an English Horn, accompanied by the strings. This is followed with an answering statement from the trombones, and these two motifs are used to build the climax in the middle of the movement. The Strings carry the movement through its denouement and recall the original English Horn melody at the close.

The final movement is also constructed in an arch-form, but its robust and rollicking mood is very different from the preceeding movement's. Opening with a strong statement from the brasses, the second theme enters with the strings and the woodwinds, and these motifs are tossed back and forth. A muted middle section is closed with a flute cadenza, and then, beginning in the brasses, the opening material returns. As the rest of the orchestra gradually joins, in the music builds and reaches a forceful conclusion.

The *Sinfonia* was composed in 1969 on a commission from the Edmonton Symphony Orchestra, and was premiered by that ensemble on March 18, 1970.

2. Fantasia Concertante

The oldest work on the Festival program, the *Fantasia Concertante* was composed and premiered in Montreal in 1941. The work was given its Western Canadian premiere on October 20, 1974, by Joan Peckover, flute, Dana Fisher, Oboe, Ernest Dalwood, clarinet and string students of the University of Alberta under the baton of Malcolm Forsyth.

The *Fantasia Concertante* is written in three through-composed sections, each in a pastoral mood. At the time this work was written, the composer was living in Montreal, the Montreal Symphony Orchestra, through the influence of its British-born and educated conductor Douglas Clarke, programmed much music by English composers. This music's influence on the composer is reflected in the *Fantasia Concertante*, particularly in the middle section, which recalls an English country dance.

3. Green Jade

These three songs, on texts by 10th to 13th century Chinese poets, attempt to capture the delicate images and colors and timeless quality of Chinese painting.

In the first song we hear rustling leaves, the sound of a lute being tuned, and the chatter of orioles awakening a young girl from a dream which she can never recapture. The second song describes a festival scene in which a young man sees a girl of

**University of
Alberta Madrigal
Singers**

Soprano

Sandra Butner
Mary McDevitt-
Williams
Kathleen Neudorf
Margaret O'Dwyer
Darlene Schubert
Susan Windelaar

Tenor

Michael Chikurda
Richard Chung
Glen Halls
Ramsy Unruh

Alto

Rita Dyck
Edette Gagne
Alison Grant
Joy-Ann Murphy
Joy Pritchard

Bass

Dwayne Barr
Barry Fish
Quinton Hackman
Pierre Lorieau
Paul Mitchinson
Paul Siebert

Instrumental Ensemble

Lisa Nelson, flute
David Hayman, clarinet
Laszlo Klein, horn
Bruce Smith, trumpet
Anne Kenway, violin
Stephen Collins, viola
Ian Woodman, cello
Dan Mastronardi,
double bass
Loretta Dueck, piano

whom he is fond surrounded by colored lanterns, delicate fragrances, and gaily clad people.

Finally, in the third song a young man is attracted by a girl in a garden who is dreaming of her distant Tartar native land. He imagines her, in her flowing robes, becoming a blossom in the moonlight.

Green Jade was composed in 1982, and premiered by Mssrs. Wiens and Bayley, with Albert Krywolt on piano in the spring of 1983.

Texts used courtesy of Doubleday and Co. Inc., New York

4. Reflections

Reflections is a setting of two poems by Calgary poet David Carter, from his collection "Prairie Profiles". The first poem sees, in the way the snow falls on suburban lawns, a reminder of the passing of time and the brevity of life. The second poem is also a meditation on time-the poet is overlooking the prairie landscape, reminiscing on how it has changed through the centuries.

Reflections was commissioned by the Cork (Ireland) International Choral and Folk Dance Festival in 1983 for performance at the Festival in 1984.

5. Cantata Sacra

Cantata Sacra was composed in 1967 on a commission from the CBC for Canada's centennial celebrations. It was premiered over CBC Radio from Winnipeg March 14, 1967.

The composer has this to say about the work: "When I was asked to compose a work based on *Sacred Mediaeval Texts* collected by John Reeves I readily agreed, being interested in English literature of that period. However, the nature of the subject made me feel humble, knowing it had been undertaken by great composers in the past.

From the many beautiful texts I compiled my libretto for a *Sacred Cantata*. I felt the music must not distort or obscure these texts but draw out their full import.

I made no attempt to adopt an archaic style but allowed the poetry to dictate the style of the work, keeping the music simple, direct, though untraditional.

The musical substance of the entire work is derived from the plainsong, 'Christe qui lux es et dies, (Christ who art the light and day) being treated in different ways throughout. This relates the five main sections. Fragments of this plainsong are woven into the most dramatic moments.

Choral excerpts sung by the soloists serve both as commentary and narrative."

Program notes by Robert Weber

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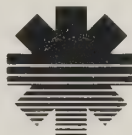
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*Best wishes to the
Violet Archer Festival!*



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MERLA AIKMAN

Merla Aikman is equally at home in the repertoire of opera and oratorio as she is in interpreting the art song of Italy, France, Germany and Spain. She has appeared with the Canadian Opera Company of Toronto, and has sung major and minor roles with the Edmonton and Calgary Opera Companies and the Opera-in-Schools touring program.

Miss Aikman is frequently heard as a recitalist in Edmonton and throughout Alberta, and is known in Western Canada as an outstanding teacher of voice, adjudicator, examiner and workshop clinician. A member of the Voice-Opera Division of the University of Alberta Music Department for eleven years, she is presently on the staff of The King's College.

For the past two summers, Miss Aikman has studied, taught and concertized in Spain.



LESLIE ALLISON

At home in Edmonton, Scottish-born soprano Leslie Allison is professor of voice in Musical Theatre at Grant MacEwan Community College. She has been resident soprano for the Edmonton Opera Association, and is known to audiences here for her frequent appearances with the Alberta Baroque Ensemble; her work with CBC Radio (including "The Mother" in "Amahl and the Night Visitors", and various concerts); the Richard Eaton Singers, and the Edmonton Symphony Orchestra.

Miss Allison has toured across Canada as principal soprano with Canada Opera Piccola, and has appeared in concert with many Canadian orchestras.

On an international scale, Miss Allison's singing has included appearances with the Bach Aria Group during the New York Bach Aria Festival of 1982; the role: "La Statue - Venus" in "Pygmalion" with "Opera du Nord of France"; recording for Radio France; concerts and oratorio in Cambridge and London, England; and a critically acclaimed concert at Carnegie Recital Hall, New York, 1983.



DAVID ASTOR

David Astor combines an extensive singing career throughout Europe and North America with a career in teaching. He has appeared in over 30 operatic roles, numerous television and radio appearances including series in the UK and Canada. He is an accomplished oratorio and recital singer, specializing in the Bach Evangelist roles. He has performed with leading orchestras in Canada, the U.S.A. and in the U.K. A fervent advocate of contemporary Canadian music, David Astor has commissioned and premiered several works by Violet Archer. His recordings include the title role in Harry Somers' "The Fool".





JONATHAN G. BAYLEY

Jonathan G. Bayley is a graduate of McGill University, Montreal where he studied flute with Jeanne Buxnesser. He has participated in the masterclasses of Robert Aiken, Julius Baker and Frances Blaisdell.

Two of his recordings, 'Music for Flute and Guitar' and 'Between the Silence', have received international airplay. As an active performer Jonathan Bayley has premiered numerous flute works, many of which were specifically written at his request. In addition he has had articles published in *Interflute* and *Musicworker* Magazines and has arranged and edited 'Six English Madrigals' for three flutes, published by ALRY Publications, Denver, Colorado.

Currently, Mr. Bayley teaches flute at the Alberta College Conservatory of Music in Edmonton where he is also the Musical Director/Conductor of the Alberta College Flute Choir.



LARRY BENSON

Edmonton tenor, Larry Benson is well known to opera audiences throughout Western Canada. Last season, Mr. Benson appeared in four Edmonton Opera productions including 'Amahl and the Night Visitors'. He also performed in Calgary Opera's 'Oedipus' and Manitoba Opera's 'La Forza Del Destino.' Between these productions, Mr. Benson was engaged in the busy schedule of The Opera Theatre of Alberta as Ernesto in 'Don Pasquale' and Frederick in 'The Pirates of Penzance'. In July, he was involved in Guelph in the recording of 35 Sacred Concerts with the Ukrainian Millennium Choir, culminating in a concert in Toronto's Roy Thompson Hall. In addition to fulfilling his duties as a vocal instructor at Alberta College, this season finds Mr. Benson engaged in several opera productions in Edmonton and Winnipeg.



JEREMY S. BROWN

Jeremy S. Brown, Director of Ensembles at Grande Prairie Regional College, received the Bachelor of Music Education Degree from Washington State University (1980) and the Master of Music Degree in Woodwinds at the Eastman School of Music (1982).

While at Eastman School of Music, he earned the coveted Performer's Certificate in Saxophone Performance.

Mr. Brown has appeared throughout Western Canada as a reedist, clinician and adjudicator. He has performed at the Seventh World Saxophone Congress in Nuremberg, West Germany with Saxology and as a soloist at the Region 9 North American Saxophone Alliance Meeting in Edmonton (1984).

Mr. Brown has recorded on Mark Records on two albums, 'Montreal' with Allen Vannoy and 'Saxology', both live recordings from the 1980 Montreal Jazz Festival. His articles have appeared in *The Saxophone Symposium*, *Interflute*, *Saxophone Journal* and the Canadian Music Centre 'Phrase Notes'.

FOOTHILLS BRASS QUINTET

Since its formation in 1980 the Foothills Brass has quickly achieved a reputation for high quality, entertaining performances. They have played for appreciative school and community audiences over much of western, northern, and Atlantic Canada, and have been broadcast on CBC radio. This will be the quintet's second year as part of the Montana Arts Council's 'Artists in Schools' program, and 1985 was their third year as instructors at the Alberta summer Music Workshop.

The Members: Chris Morrison (trumpet), Dave Foley (trumpet), Rosalene Morrison (French horn), John Warkentin (trombone), Arthur Lagg (tuba)



ELSIE HEPBURN

Elsie Hepburn is a graduate in vocal performance from the University of Montana and the University of Alberta. Ms. Hepburn is currently an instructor in voice in the departments of music and drama at the University of Alberta. A frequent performer of contemporary music, she has presented such major works as "The Book of the Hanging Gardens" by Arnold Schoenberg and "Das Marionetten" by Paul Hindemith, and premiered works by Alberta composers Violet Archer, Alfred Fisher, Ron Hannah, and John Annisring. Ms. Hepburn is the vice-president of the National Association of Teachers of Singing Alberta North Chapter and recently served as the singing instructor for Alberta Culture's ARTSTREK program.



MICHAEL MASSEY

Michael Massey was born in England and emigrated to Canada in 1957. His activities as a musician are many and varied. He has performed as soloist and chamber musician throughout Canada, England and Scotland, and, as an accompanist, is particularly renowned having worked with many of Canada's major performing troupes. He has also been pianist for the voice and opera departments at the University of Alberta and the Banff Centre. He has appeared frequently as soloist with the Edmonton Symphony Orchestra, and has also been its orchestral pianist for over ten years. He is active as a teacher and has appeared on numerous occasions on CBC radio and television.

As conductor, he has been deeply influenced by his studies in England with George Houst. Since 1977, he has been music director of the Edmonton Youth Orchestra program, and appears as free-lance guest conductor locally and abroad.



JOHN MITCHELL

John Mitchell, a native of Vancouver has had a busy career as a singer, conductor and organist. He has been heard throughout Western Canada as soloist with various choral groups, including the Vancouver Bach Choir and the Vancouver Chamber Choir, and has been heard frequently on CBC Radio.

He made his debuts with both the Vancouver and Edmonton Operas in 1983, most recently appearing in Edmonton Operas "The Marriage of Figaro" and "Faust". This season he sings roles in all four L.O.A. productions.

Mr. Mitchell is beginning his third season as Chorusmaster and Music Co-ordinator of the Edmonton Opera.





ALEXANDRA MUNN

Alexandra Munn is a Calgary-born pianist, who studied with Dr. Gladys McKelvie Egbert, in New York with Irwin Freundlich, and with Guido Agosti in Siena, Italy. She has performed as soloist with Western Canada orchestras, and was pianist with the Calgary Philharmonic for seven years. Further performances include soloist, accompanist and choral conductor on CBC network TV and radio. Miss Munn has toured Western Canada for Jeunesses Musicales as accompanist and commentator and taught at the Banff School of Fine Arts for many years as opera coach and later as Musical Director of the Musical Theatre Division.

In 1968 she was awarded a Canada Council Research Grant to London, Vienna and Salzburg, and as conductor of the Richard Eaton Singers successfully toured England with them in July 1970. She is active as an adjudicator and examiner. She was conductor of the Da Camera Singers for 6 years, and Chorus Director for the Edmonton Opera Association for 11 years. Miss Munn is presently Professor in the Department of Music, University of Alberta, where she has taught since 1962, and is Music Advisor to the Western Board of Music.



JANE O'DEA

Jane O'Dea is a native of Co. Tipperary, Ireland. She is a music graduate of the National University of Ireland, (Cork) and was a staff member of the CORR Municipal School of Music for several years, teaching piano and performing, primarily in the area of chamber music. In 1976, she became interested in song recital and was appointed official vocal accompanist for the School of Music. She has studied with Paul Hamburger (London), and with Jonathan Hinden of Glynebourn Opera. Upon coming to Canada, she became studio pianist for Professor Harold Wiens at the University of Alberta. Her recital work in Edmonton has focused primarily on song recital, and she has developed a particular interest in twentieth century vocal literature, being involved in several premier performances of Violet Archer's compositions. Her other interest is philosophy, in particular Aesthetics and she has worked with Violet Archer in developing a thesis which sought to explore the implications of some aesthetic theories for musical performance.



ALAN ORD

Dr. Alan Ord is a graduate of Brigham Young University (B.A.), The Julliard School of Music (Masters), and the University of Southern California (D.M.A.).

He has performed as Bass soloist in New York with the Metropolitan Opera Studio, The American Opera Society in Carnegie Hall, American Opera Company at Lincoln Center, and American Youth Performs in Carnegie Hall with Leopold Stokowsky conducting.

More recently, Dr. Ord has sung the title role in "Noyes Fludde" by Britten and Balthasar in "Amahl and the Night Visitors" by Menotti for CBC broadcast.

Dr. Ord is a Professor of Music at the University of Alberta and is Director of the Opera Workshop.

SHAUNA ROLSTON

Shauna Rolston at 18 is already a remarkable virtuoso, who has the intelligence and integrity not to exploit her standing as an undeniable prodigy. She's in it for the long term.

Last season Shauna was invited to give a recital and play a concerto on the Croisiere Pacquet Festival-at-Sea. *Symphony Magazine* was there and said it succinctly: 'An extraordinary talent, one from whom we're bound to hear more.'

Shauna has already made two wonderful albums. One of virtuoso solo works, the other of the Saint-Saens concerto with the London Philharmonia. When she played Elgar with the Amsterdam Philharmonic, everyone—orchestra and audience alike—leapt to their feet immediately. A similar response with the Budapest Philharmonic.

Among Shauna's appearances this season is a debut recital at the Ambassador Auditorium in Pasadena, her third major recital in Toronto and a performance at Expo '86 with the Edmonton Symphony.



PAUL SCHIEMAN

Paul Schieman is the Assistant Principal Oboe and English Horn of the Edmonton Symphony Orchestra, a position he has held since 1979. Mr. Schieman is also a well known oboe instructor and teaches at the Alberta College and the Alberta Summer Music Workshop.

Mr. Schieman frequently performs as a soloist on CBC radio and with the Alberta Baroque Ensemble, a group that he both founded and directs.

Mr. Schieman was born and raised in Montreal, Quebec. He attended McGill University, graduating with a Bachelor of Music, with distinction, in 1978. His principal teachers have been Don Hyder, Peter Bowman and Harry Sargous. He has also performed in masterclasses with Ray Still and Robert Bloom.

Mr. Schieman has also studied piano and organ extensively receiving many awards for both these instruments.

While living in Montreal, Mr. Schieman performed with the McGill Chamber Orchestra, Le Studio de Musique Ancienne and played frequently with the Montreal Symphony Orchestra under conductors Franz-Paul Decker, Raphael Frubeck de Burgos and Charles Dutoit.

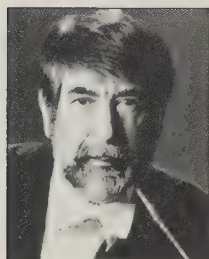


HAROLD WIENS

Harold Wiens, a graduate of Wilfrid Laurier University and the Nordwest deutsche Musikakademie in Detmold, West Germany, is presently Associate Professor of Music at the University of Alberta.

During the last few years he has performed concert and oratorio repertoire in Europe and across Canada. Radio and television recordings include several appearances on national CBC broadcasts. Also, he has contributed to a disc recording released by Radio Canada International. Included in his premiere performances of new works are several compositions which were written for him.





GEORGE ZUKERMAN

George Zukerman, solo bassoonist, has over the past 25 seasons, single handedly elevated his instrument from the back ranks of the symphony orchestra to the honoured position of soloist. What Galway and Rampal have achieved for the flute, Tuckwell for the horn and DePeyer for the clarinet, George Zukerman is accomplishing for the bassoon. Hailed on five continents as "undoubtedly one of the world's great bassoon virtuosos", he has performed and recorded in most of the world's major musical centres over the past 25 years. This internationally renowned soloist has marked up a record of 24 European tours, and appears regularly in the USSR, Australia and New Zealand.

Mr. Zukerman was born in Great Britain. Prior to settling in Canada in 1954 and launching his independent solo career, he was a member of the world-renowned Israel Philharmonic Orchestra in Tel Aviv. Today he contributes to countless facets of musical life in Canada and abroad.



MALCOLM FORSYTH

Malcolm Forsyth was born in Pietermaritzburg, South Africa, in 1936 and received his musical training at the University of Cape Town before settling in Canada in 1968.

His career as a trombonist has included posts in several South African orchestras, as well as principal trombone in the Edmonton Symphony for many years. More recently, his activities as a conductor have multiplied. The regular director of the St. Cecilia Orchestra in Edmonton, he has also appeared as guest conductor for the Alberta Ballet Orchestra, formed the West Wind Chamber Ensemble and conducted on a freelance basis.

It is as a composer that he is best known, however, and his works for orchestra (including two symphonies) and for brass ensemble have been widely played in many countries, and on four continents. Frequent broadcasts of his music take place on CBC, by well-known artists.

Many soloists and ensembles, both Canadian and foreign, continue to commission new works from him, some of which are now available on recordings, for example, "Sagittarius", "The Golyardes' Grounde", and "Quartet '74".

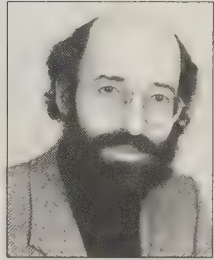


LEONARD RATZLAFF

Leonard Ratzlaff, an Albertan by birth, received his school and university music training in British Columbia, Manitoba, and most recently at the University of Iowa, where he is currently completing doctoral studies in choral conducting. In 1981 he was appointed Assistant Professor of Choral Music at the University of Alberta, where he directs the Concert Choir and the Madrigal Singers, and chairs the Division of Vocal Studies in the Department of Music. In addition to his duties at the University, Leonard Ratzlaff also directs the Richard Eaton Singers, and has appeared as guest conductor with the Edmonton Symphony. Mr. Ratzlaff also has appeared frequently as a clinician in choral workshops across Western Canada, and as baritone soloist in oratorio performances both locally and in Manitoba and Iowa.

WILLIAM SHOOKHOFF

William Shookhoff is a graduate of the Eastman School of Music and recipient of three Canada Council grants. William Shookhoff is well-known throughout North American and Europe as a conductor of opera, orchestra and music theatre. Former resident conductor of the Victoria International Festival, he has guest conducted numerous orchestras including the Netherlands Chamber Orchestra, the Kitchener-Waterloo Symphony and the Oregon Symphony. He has conducted opera with the Portland, Canadian and Netherlands Opera Companies, and toured with Canada Opera Piccola. He is represented on disc on the Musicmasters Label with "The Monster Concert," recorded live from Carnegie Hall. Currently Music Director of Grant MacEwan's acclaimed Theatre Arts program, he has also been affiliated with the University of Toronto, Wilfrid Laurier University, and the Banff Centre, where he conducted Violet Archer's first opera, "Sganerelle".



ROWLAND HOLT-WILSON

Stage Director-librettist, Holt-Wilson has had a long and distinguished career as a stage director both in opera and drama circles. Born in the U.K., Rowland Holt-Wilson has been associated with opera companies on both sides of the Atlantic. He has been on the faculties of both the University of Alberta and the Banff Centre Voice-Opera Division. At present living in Germany, he is following his career as a director while enjoying considerable success as a writer and novelist.



JOHN MADILL

John has designed over 250 productions throughout Western Canada (Vancouver to Saskatoon, Calgary to Dawson City). Working for a variety of theatre, dance companies and universities his designs have included plays, musicals, and touring productions. Recently he has been Production Designer for the premieres of three of Warren Graves' plays: "Scrooge," "Alice" and "Pamela Frankenstein". At Grant MacEwan Community College his designs have included "Kennedy's Children", "Aeschylus", "The Oresteia", "The Medium" and "Dames at Sea".

On the academic scene he has taught at several universities in Western Canada and for Alberta Culture.

Recently he returned to directing, mounting a successful, gimmick-filled mystery musical "Something's A Foot" for St. Albert Civic Theatre.

Currently, John is teaching in the Theatre Production program at Grant MacEwan Community College.





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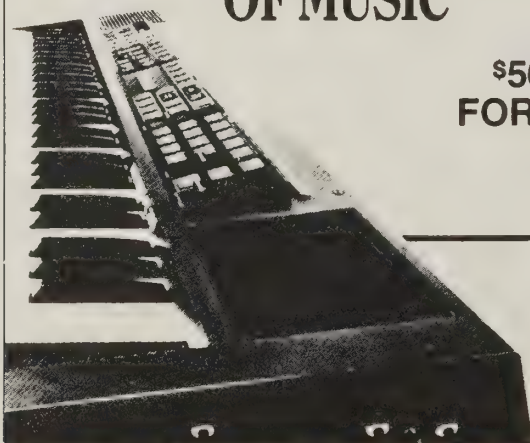


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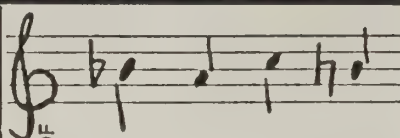
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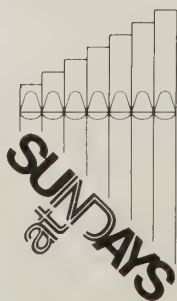
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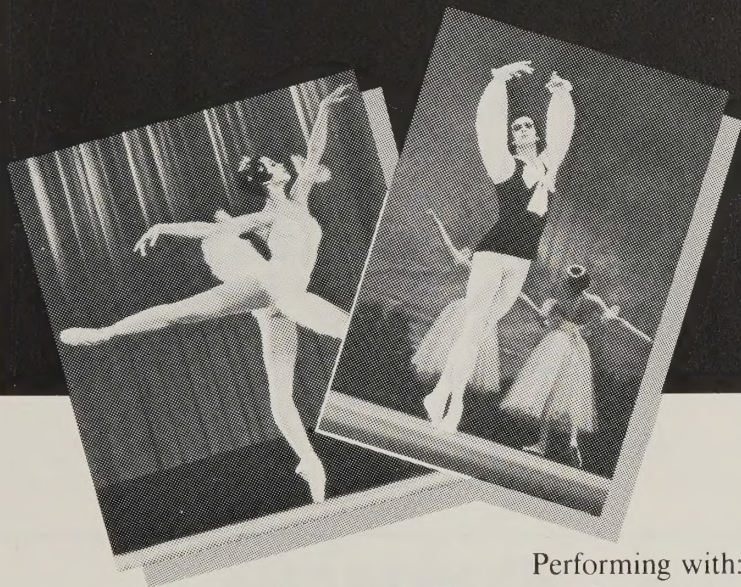
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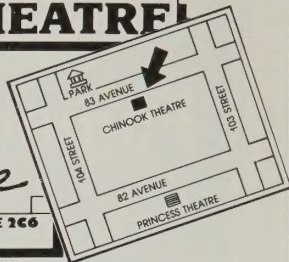
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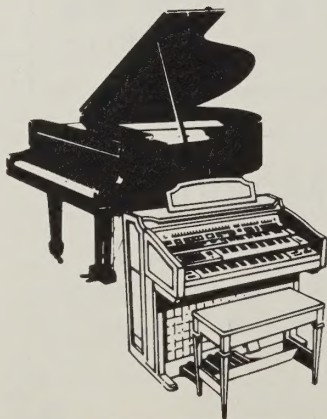
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